

Quarterly NEWS *Letter*

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No. 4

AN UNSEASONAL LETTER

By David Magee

MRS. LESLIE GOES WEST

By Madeleine B. Stern

JOURNAL OF A JOURNEYING PRINTER

By Adrian Wilson

SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

&c. &c.

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of California, 545 Sutter Street,
San Francisco*

The Book Club of California

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors in the West and to promote an understanding and appreciation of fine books.

The Club is limited to eight hundred members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular Membership involves no responsibilities beyond payment of the annual dues of \$15.00.* Dues date from the month of the member's election.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series, *California Sheet Music Covers*. They have the privilege, but not the obligation, of buying the Club publications which are limited, as a rule, to one copy per member.

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*Excerpt from by-laws of the Club: "... of the total of \$15.00 annual dues . . . the amount of \$2.00 shall be in consideration for the *Quarterly News-Letter* . . . and the additional amount of \$3.00 shall be in consideration for the annual keepsakes . . ." Extra copies of keepsakes or *News-Letters*, when available, are sold to members at 50c each. Membership dues and contributions (including books or documents at current market value, suitable for the Club's library) are deductible in computing income taxes.

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An Unseasonal Letter

DEAR MEMBER:

IT is unusual to start talking about Christmas before the exit of the baseball season and the advent of football, but I think the intrusion of Yuletide at this moment, however unexpected, is perhaps justified.

Over the years—47 to be exact—members have been receiving messages from the Club's directors about Christmas publications. There is nothing very startling about an annual announcement that another beautiful book is awaiting your pleasure; but in this instance I am writing you a special letter, ahead of the formal notice which will reach you at a more seasonable time, because I believe you will want to know in advance something about this particular Christmas book.

It is difficult to begin. If I say this is going to be the most handsome, the most important book the Club has ever planned to publish, I shall be accused of hyperbole. Very well, accuse me. This *is* the most handsome, the most important book, etc., etc. And if you had been present when Edwin Grabhorn showed me

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a dummy of this paragon among books you would have instantly retracted your accusation.

Now I can hear you say: "All right, get on with it. What *is* this superb production you want to tell us about?"

First, you must know that for many years Ed Grabhorn has been collecting Japanese prints. His collection is famous; indeed, it is one of the finest, if not *the* finest, in private hands. For some time now he has wanted to make a selection of the rarest and most beautiful of these prints and reproduce them as faithfully as is humanly possible. Early in the spring he started on this project. He is still working on it, with the aid of the other members of the Press, and it is expected that by Christmas the book will be finished. I do not suppose, after this preamble, that it will come as a surprise to you to learn that Mr. Grabhorn has very generously allowed The Book Club of California the privilege of publishing the result of his labors.

And what a labor it is proving to be! For this is not just another book of colored prints in which the usual photographic method of reproduction is employed. In this publication each plate is being subjected to a special process, developed by the Grabhorns, and incidentally learned from a study of the methods of Japanese print-makers, whereby the most faithful color reproduction can be made.

A word about the prints themselves: these have been chosen from Ed Grabhorn's vast collection with two qualities in mind—beauty and rarity. Thus many have seldom, if ever, been reproduced before, and some are so little known as to be virtually new even to connoisseurs. Here you will not find such commonly reproduced prints as Hiroshige and Hokusai landscapes; Mr. Grabhorn has chosen to go back to the seventeenth and eighteenth centuries, to masters like Moronobu, Kiyonobu, Kaigetsudo, in fact, to the very birth of the Japanese print.

In all there will be reproduced sixty-one prints, of which the majority will be in full color. (A few were never colored in the original and these, of course, will remain in black and white.) Each print will be described by Philip Stern, assistant curator of Japanese Art in the Freer Gallery, Washington. Mr. Stern, one of the leading authorities in this country on Japanese prints, will also contribute a general introduction to the book.

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At this point I cannot tell you much more about this Christmas publication (the title has not yet been decided on), except that the volume will be a folio approximately 15½ x 10, printed on special paper and suitably bound. The edition will be limited to 400 copies. Oh, yes, there's one more matter: the price. Pre-publication, pre-paid, \$35.00; after publication, \$37.50.

I don't think I have to tell you that were this book to be issued by a commercial firm the price would be closer to \$100.00 and probably more. Surely this is the Bargain of the Year.

DAVID MAGEE, *President*

Mrs. Leslie Goes West

by *Madeleine B. Stern**

THE exuberant New York publisher, Mrs. Frank Leslie, who was to encompass a variety of lives in her colorful span, first encountered the West Coast in the spring of 1877. Or rather, the West Coast encountered her. The rendezvous was provocative and, bibliographically speaking, productive. It was to result in several newspaper articles, a book, and a defamatory "Extra" which has become one of the minor rarities of Western Americana. In the interest both of bibliography and of biography, therefore, the meeting of those twain merits recalling.

It was in an earlier phase—over twenty years before—that the future Queen of New York's Publishers' Row first became aware of California's stimulating qualities. In letters sent from her half-brother, Noel Follin, who was connected with a San Francisco theater, she learned something of the Golden Gate, and rather more of Follin's inamorata, the picturesque Lola Montez who was at the moment assembling a menagerie of pets (both quadruped and biped) at her home in Grass Valley. A few of those

*Miss Stern is the author of *Imprints on History: Book Publishers and American Frontiers* (1956) and *Purple Passage: The Life of Mrs. Frank Leslie* (1953) and other biographies of American women who were writers.

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letters were transcribed after Mrs. Leslie's death in 1914, when her will was contested in the Appellate Division of the New York Supreme Court. But the entire cache of Follin's West Coast letters to his half-sister, Miriam Follin, the future Mrs. Frank Leslie, is said by Helen Holdredge to be at present in the possession of a "hermit." According to Miss Holdredge, "They were once owned by William Wood, who was for a time curator of the Lola Montez house at Grass Valley. I have been told he died in San Francisco in 1872 and the letters were at that time sold at auction." To California bibliophiles—happy hunting!

The hunt for bibliophilic relics of Mrs. Leslie's own visit to the West can be more readily rewarded. From the fanfare of her departure from New York with an entourage that included not only her grandiloquent husband, the publisher Frank Leslie, but writers, artists, a staff photographer and a dog, the entire journey was recorded for the benefit of subscribers to *Frank Leslie's Illustrated Newspaper*. In those graphic pages readers could enjoy vicariously the luxuries of transcontinental travel in a Pullman Palace car, and could revel from the safety of their armchairs in the hazards of encounters with border ruffians and gambling sharps, blanketed, braided Indians and miners swarming to the Black Hills, Mexicans mounted on mustangs and scouts arrayed in fringed buckskin. They could read, too, of the marvels of California, from the fabulous glories of San Francisco's Palace Hotel to the no less fabulous mysteries of its Chinese population.

Having visited Belmont and the Barbary Coast, an opium den and a joss house, Woodward's Gardens and Seal Rocks, Santa Rosa, Fosseville and Yosemite Valley, Mrs. Leslie and her note-taking party turned their backs upon the Golden Gate and headed east. Mayor Bryant had driven them about San Francisco behind his elegant four-in-hand. Ex-Governor Stanford had wined and dined them. They had been interviewed by the *San Francisco Chronicle* (April 26 and 27, 1877) and the *San Francisco Alta* (April 26, 1877). The visiting potentates from the East had been regally received by the incumbent bigwigs of the West. The twain had met and—thus far—all was well.

On May 26, however, the Leslie retinue, fresh from the splendors of the Golden Gate, reached Virginia City, Nevada. For readers of *Frank Leslie's Illustrated Newspaper*, details of silver min-

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ing in the Comstock Lode would no doubt prove fascinating. For the lavishly arrayed, bedazzled and bedazzling Mrs. Frank Leslie, however, all the wealth of the Bonanza Mine itself could not compensate for the drabness of Virginia City. Moreover, Mrs. Frank Leslie, who was to spice her life with four husbands and sundry extra-marital conquests, looked down her nose at what appeared to be the immorality of Mark Twain's former haunt. When she returned to Gotham, she informed the reading public of her findings.

Mrs. Leslie's book, *California, A Pleasure Trip from Gotham to the Golden Gate*—a valuable though little used source for Western Americana—was published by G. W. Carleton & Company in 1877. It was reviewed by *The Evening Post* (December 27, 1877), the *New York Herald* (January 27, 1878), *The Sun* (April 7, 1878) and the *Providence Journal* (December 31, 1877), as well as by *Frank Leslie's Lady's Journal* (January 5 and 19, 1878). It was perused not only by the author's friends and by the critics who were asked "to read between the lines and find there the pith and meaning of the whole," but also by the staff of Virginia City's *Territorial Enterprise*, who found perhaps more than the author intended "between the lines."

The staff of Virginia City's newspaper read especially the following remarks:

To call a place dreary, desolate, homeless, uncomfortable, and wicked is a good deal, but to call it God-forsaken is a good deal more, and in a tolerably large experience of this world's wonders, we never found a place better deserving the title than Virginia City.

Having digested this introduction to Chapter XXXII, they lit upon the following unsavory paragraph:

Virginia City boasts of forty-nine gambling saloons and one church, open the day we were there for a funeral, an event of frequent occurrence in the lawless little city. The population is largely masculine, very few women, except of the worst class, and as few children.

Retaliation was swift. On July 14, 1878, the *Territorial Enterprise* of Virginia City covered its first page with a blasting excommunication entitled OUR FEMALE SLANDERER. MRS. FRANK LESLIE'S BOOK SCANDALIZING THE FAMILIES OF VIRGINIA CITY—THE HISTORY OF THE AUTHORESS—A LIFE DRAMA OF CRIME AND LICENTIOUSNESS—STARTLING DEVELOPMENTS. To insure a wide-spread distribu-

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tion, the issue was followed by a reprint in the form of a twenty-four page pamphlet entitled *TERRITORIAL ENTERPRISE EXTRA. CONTAINING A FULL ACCOUNT OF "FRANK LESLIE" AND WIFE.*

Between December 1877, when Mrs. Leslie's *California* had appeared, and July 1878, when the *EXTRA* was dished up for an avid public, the staff of the *Territorial Enterprise* had "sent to New York and had the history of the Leslie family written out, together with the certified records of courts in which Mrs. Leslie figured in the past." The editors failed to mention the name of the man to whom they had "sent" to have that "history" written out. There is little doubt that he was none other than Mr. Frank Leslie's predecessor, the eminent archeologist, Ephraim George Squier, Mrs. Leslie's second husband, from whom she had been divorced on May 31, 1873. On July 19 of the same year, an interested party who in all likelihood answered to the name of Squier had visited New York's Supreme Court to obtain a complete transcript of a Judgment Roll concerned with Miriam Follin and her first husband, David Charles Peacock. Four years later—when the time was ripe and Virginia City had been adequately provoked—the material was at hand to excoriate the woman who had so thoughtlessly belittled the city of the Comstock Lode. The *EXTRA* that resulted from the information thus gathered exploded like a bombshell under the Leslie editorial desk. Leslie's attempts to buy up every copy were not altogether successful. Copies of the *EXTRA*, with its interesting Virginia City imprint and its no less interesting and fulminating contents, appear on the market now and then to attract the collector of Western Americana and eastern personalities—a combination capable of firing any bibliophile.

Mrs. Leslie herself survived the *EXTRA* as well as her third husband, Frank Leslie, and went on to the acquisition of a fourth husband, Willie Wilde, brother of Oscar, the winning of other conquests, and the writing of other books.

Nothing she wrote, however, created more furor than did the record of her Western journey in 1877. Both her book and the *TERRITORIAL ENTERPRISE EXTRA* it inspired remain: colorful reminders of a colorful life, worthy finds to reward a bibliophilic hunt, documentary evidence of a provocative nineteenth-century meeting between East and West.

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Journal of a Journeying Printer

by Adrian Wilson

Part Three: The English Scene

England has always been a fountainhead of lettering and the book arts. Certainly a country which has given us such a quantity of great poets should produce the scribes and printers to give visual form to their work. I was not prepared, however, on reaching Cambridge, one of the cradles of poesy, to find that printers, calligraphers, type designers, and even cutters of letters in stone abound, while the poets have largely vanished. Instead of reciting roundelays to lyre accompaniment as they ply their punts along the Cam, the residents are now dedicated to the setting out of texts and their multiplication. They are inventing new type designs and analyzing old ones. They are trying to introduce italic handwriting into the schools and writing letters to *The Times* about road-sign reform. So fierce is their dedication to the alphabet that grown men are still practising their ABCs on slates and even more resistant media. In fact, with their bare hands they are erecting a museum to their muse, in the backyard of one of the high priests of the alphabet cult. Beyond the walls of Cambridge, they are issuing no less than three periodicals devoted to typography; and there is rumor of a man who is actually starting a business of type-punch cutting by hand, an art thought to have been dead since the invention of the pantograph, ca. 1890. In short, while their American counterparts have decided that the letter *per se* is dead, providing little more than a spot of texture for the graphic artist the copywriter supplying the appropriate number of words, these Englishmen are behaving as if there is life in the old girl yet, and as if people still can read.

I soon learned that there is a long tradition for this passion for type and lettering at Cambridge. First, the University Press was started in 1523, trailing Oxford by only forty years. In 1763, John Baskerville issued his folio Bible under the Cambridge im-

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print. Despite its *avant garde* type, now the most popular of faces, 600 of the 1250 copies were remaindered. In 1917, Sydney Cockerell, once secretary of the Kelmscott Press, persuaded the Syndics of the University Press to hire an American as Typographical Adviser, namely, Bruce Rogers. He had spent a miserably cold winter in England printing a book with Emery Walker who had inspired William Morris to found Kelmscott, and was about to return home. But Cockerell convinced him to stay; or perhaps it was the stipend of £750 per annum for four days a week, no mean pay in wartime and for a man who was to recommend abandoning half the type and presses in Cambridge.

As for calligraphy, in the time of Queen Elizabeth I a Don requesting a leave of absence or a raise in status wrote his petition to the Crown in an elegant flourished chancery cursive, presumably persuasive. But sadly ineffectual was a writ, *ca.* 1550, begging the Cambridge brewers to lower the price of the ale supplied to the colleges. I deciphered these documents in an exhibition of Cambridge penmen assembled by the noted calligrapher, Alfred Fairbank. Calligraphy was a passion of Samuel Pepys, the seventeenth century diarist, who cut apart the books of English and Continental writing masters and mounted their pages, five to a sheet, in vast folios, still preserved in the Pepys Library at Magdalene College (pronounced 'peeps' and 'maudlin'). His journal, however, was transcribed in a shorthand which long defied analysis. Finally, after the code was cracked and the publishable sections issued, a volume was found in his library which described the whole system. It was called 'tachygraphy' and Pepys had learned it during his student days to speed up notetaking at lectures.

Exactly what the library contains is uncertain even now for there have been many additions and subtractions by Pepys' heirs, although the mystical number of 3000 has remained inviolable. Fortunately a printed catalogue is being compiled so that perhaps another unsuspected medieval manuscript will yet be revealed, a unique incunabula, or even a London playbill to refute the contention that there were no playbills in Pepys' day or so avid a collector would surely have saved them.

But how do such libraries, such predecessors, and such a climate affect contemporary typographic design at Cambridge?

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How can a man work in the lengthened shadows of Rogers, Morris and Baskerville, with Bibles from even earlier centuries lining the corridors, a dreary sky overhead, and a body of Dons, called Syndics, who control the Press looking over one's shoulder? Of the British books I had seen before coming to Cambridge I should have said they were designed solely to be inoffensive to Dons, in strict adherence to precepts laid down by William Morris. Upon exposure to a genuine Don, however, I learned how advanced, not to say shockingly modern, English books are, and what an upstart Morris was. This revelation came after a dinner as the guest of a distinguished literary critic in his college 'hall.' We had dined upon the groaning boards of the medieval refectory, with waiters in swallowtails suavely attendant upon the wineglasses of masters and students alike. Following the savoury and a Latin incantation, the faculty in its academical robes, and I in my shocking tweed jacket, filed into the leatherne lounge for coffee, brandy and cigars. The Dons were seated in a semi-circle round the blazing fire, and I was placed next to an august elder, a noted ornithologist, as are most Englishmen, and bearing an ear trumpet. After a false start on the subject of the Whippoorwills of Nebraska he seized on my connection with printing. "Did you know Emery Walker?" he queried, "He dined here once!" I shouted into his instrument that I was of course familiar with his name and that I knew also of Sir Sydney Cockerell's connection with Cambridge as director of the Fitzwilliam Museum. "Cockerell!" he bellowed, "Yes, he was here once too! Bloody communist I call him! Pity he ever took up with that fellow Morris!"

This encounter revealed to me that any attempt at typography, post 1890, was courageous, if not foolhardy. What a delight, therefore, to meet Brooke Crutchley, the University Printer, and find him a lively, urbane man, unbowed by the weight of Bibles, with a profound interest in typography and modern printing plant management. In fact, one of the first things Crutchley showed me was a scale model of the future home of the Cambridge Press, a contemporary structure, designed for the flow of work, in which the only concession to tradition will be its central courtyard and, of course, tea rooms for the employees. While the new building is in progress, or "in hand" as they say at Cam-

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bridge, Brooke Crutchley continues to improve the old historic quadrangle with a modern bindery and a bonus system of payment for results.

At Christmas the University Printer customarily issues a charming book, relating to printing or to Cambridge, for presentation to friends of the Press. Among the titles are *A Tally of Types*, Stanley Morison's account of the development of many of the British Monotype's revivals of great old faces, and *Private Press Types at Cambridge*, an exposition of the faces of Kelmscott, Ashendene, Eragny and Cranach, now owned by the Cambridge Press. Each book is appropriately designed and, more important, bears the evidence of having been loved.

In addition to his regular production of University Press publications and forms for the tripos, the University Printer accepts work from a few other publishers, such as the Limited Editions Club of New York, the Nonesuch Press, the Folio Society of London, and the original Roxburghe Club. The latter differs from its San Francisco namesake in that its membership is composed primarily of Lords, each of whom is required periodically to subsidize a volume printed in the grand manner—full leather binding, handmade paper, and gilt top. Probably the Double Crown Club, whose 147th, 8th and 9th dinners I attended, is more comparable to our Roxburghe, except for their peculiar tradition of having the President criticize the menu, which is designed by a different printer each time. Such a procedure in the Wild West, I assured them, would soon have the six-guns roaring.

[*to be continued*]

The Fall Book:

A Mark Twain First Edition

It is perhaps not generally known that Mark Twain loved cats. He also loved his three daughters to whom he told cat stories. In the Mark Twain Papers, housed at the University of California Library, there are two delightful tales about felines which have never been published. It is the pleasure of the Book

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Club to be the publisher of these newly discovered memorabilia of America's most beloved story teller.

Concerning Cats, with a charming and informative introduction by Frederick Anderson, assistant curator of the Mark Twain Papers, will be the Club's next publication. It will be handsomely designed by the Colt Press (Jane Grabhorn) and printed in two colors at the Grabhorn Press in French Old Style, handset. In addition to the text of some fifty pages, the book will also contain two original drawings by Mark Twain and two unusual and little known photographs of the author and his children.

The edition will be limited to 450 copies at \$10.00. A formal announcement will be sent in due course. We suggest you order early to avoid disappointment.

Exhibition Notes

CONTEMPORARY EUROPEAN TYPOGRAPHY, the exhibition which opened (at The Book Club of California) on July 27 and will continue through September 25, 1959, consists of books and ephemera collected by Adrian Wilson during his year abroad, chronicled in part in his "Journal of a Journeying Printer" in the two previous issues of the *News Letter*. As the diarist traveled from one typographic capital to another he was invariably presented with the proudest produce of the press, until another steamer trunk had to be purchased to ship the bonanza to California. From Germany there are magnificent books from the magnificent names: Richard von Sichowsky, Gotthard de Beauclair and Hermann Zapf; from Holland flamboyant posters by Dick Elfers contrasted with exercises in elegant classicism by Jan van Krimpen and Sem Hartz; from France, Maximilien Vox's annual *Caractère Noel*, displaying fantastic *tours-de-force* of French printing technique and a surprising passion for typography; the Christmas books of the Cambridge University Press, items from some of Britain's livelier private presses, experimental marbled papers by Douglas Cockerell and Son, the amazing proliferation of English publications on type and book making, and evidence in stone of the continuing influence of Eric Gill; delightful children's books from behind the Iron Curtain; and nuggets from Italy, Denmark, Switzerland, Belgium and Spain. Rather than attempting to represent the vast panorama of continental typography, the exhibition documents the gleanings from pressroom floors, the gift horses and the gift books, begged, borrowed or stolen, from a dazzling first trip to Europe.

The Library

IN THE COMING issues of the *Quarterly News Letter* members of the Library Committee will report to you on the status of the cataloging project, the physical state of the books, our strengths and weaknesses, the use of the library, and the directions in which we should like to develop it. Current materials which have been acquired through purchase and gift have been reviewed in Serendipity. There remains here only the extremely pleasant task of noting and acknowledging with deep thanks four of the major gifts of earlier materials which have come to us in the course of the past few months.

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Mrs. Louise Farrow Barr, noted bibliographer of presses in the Bay Area, has presented to us her large collection of ephemeral material and her card file of the early San Francisco Tomoye Press. These are the research materials which formed the basis of Mrs. Barr's important bibliographical work, and they have greatly strengthened the club's ephemeral files.

From the estate of the late Morgan A. Gunst, through the good offices of Morgan Gunst, Jr. we received an appreciable group of dealers' catalogues including more than fifty early Maggs catalogues. With these came a lot of ephemeral material among which were some very early Book Club announcements not previously in our files.

Mr. Henry Mayers of Los Angeles has given us four of the early Dard Hunter books on paper—*The Literature of Papermaking*, *Primitive Papermaking*, *Old Papermaking*, and *Papermaking Through Eighteen Centuries*. These supplement and greatly improve our already strong collection on paper. Mr. Mayers also sent us the Angelus Press edition of *Moses*, *The Servant of God*, and the *Picture Book* of Jean Charlot. The latter is one of thirty-two specially annotated artist's copies. Included is a signed original sketch by the artist, together with progressive proofs of one of the plates. The book is signed by Jean Charlot, Merle Armitage who designed the format, and Lynton R. Kistler who handset the type.

Mr. Norman H. Strouse of New York, one of the most constant and conscientious benefactors to the library, has added four pieces of great significance to his long list of previous gifts. For the past several years the club has owned two incunables, both of which came from Mr. Strouse. He has now added two more extremely nice examples—a *Biblia Latina*, printed in Venice by Johannes Herbert de Sligenstadt in 1483, and *Mammotretus Super Bibliam* by Johannes Marchesinus, the printing of which was completed at Cologne by Conrad Winters on December 24, 1476. The first of these is in an early sixteenth century Venetian binding. The second is a very early example of Cologne printing with an excellent colophon and some fine illuminated initials. Following this fine gift with another, Mr. Strouse has also sent us two wood blocks which were used by C. H. St. John Hornby at The Ashendene Press. They were both drawn by Charles M. Gere and cut by J. B. Swain. The smaller was used as an illustration in the press's *Fioretti Di S. Francesco* (1922), and the larger is from the folio edition of Malory's *Morte D'Arthur* (1913). These two blocks constitute a very important addition to our growing collection of materials relating to book illustration and production.

To the friends mentioned above and all of our other donors over the years—please know that we are grateful and most appreciative.

J. TERRY BENDER, *Chairman, Library Committee*

Keepsakes

BY THIS TIME, members should have received the second group of the 1959 Keepsakes; the last of the series will be in the mails before the end of the year. Congratulations are in order to all who made them a success.

The 1960 Keepsake series will be something of a surprise. It is hard to imagine (until one has talked to an enthusiastic cover collector) what romance, in-

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terest, and historical significance there can be in the envelopes, or "covers," of letters sent to, from, and within California by clipper ship, pony express, snow-shoe carrier, Wells Fargo, etc. The 1960 Keepsake Committee (Edgar B. Jessup, editor; Henry H. Clifford and M. C. Nathan, associate editors) has planned a series of the most fascinating of these California covers and the stories behind them. The title will probably be California Mail Bag, and they will be printed by Roger Levenson at his Tamalpais Press in Berkeley, a promise of fine typography.

Elected to Membership

The following have been elected to membership since the Summer issue of the News-Letter:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
Clay P. Bedford	Oakland	Frank H. Pierce
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R. R. Delareuelle	Walnut Creek	Robert C. Keyston
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Mrs. Francis R. Johnson	Palo Alto	Mrs. Robt. vanVleck Anderson
Read Mullen	Phoenix, Arizona	Norman H. Strouse
Samuel McCobb Reed	San Francisco	Walter F. McNiff
John W. Shleppey	Seattle, Washington	R. D. Raymond
Frederick A. Wemmer	Sacramento	Michael Harrison

Serendipity

Type for Books, A Designer's Manual is basically a type specimen book for the important printing house of Mackays of Chatham, England; and yet it represents a unique combination of some fifty type faces in all sizes, plus flowers, rules, specimen pages, character and word count tables, and the style of the house. As a result, it is a valuable reference book for printers, designers and authors. Attractively laid out, well printed and bound, this large octavo of 240 pages is published by The Bodley Head, 10 Earlham Street, London W.C.2. (Price about \$5.00).

FEW PRIVATE LIBRARIES are well cataloged—usually, not at all—therefore we are indebted to Arthur A. Goldsmith, Jr. for his discerning pamphlet, *Cataloging the Private Book Collection*. In his introduction, the author explains that little material is available towards a system for cataloging a collection which the individual can use himself, although there are in print good references for methods of listing an individual book. Mr. Goldsmith's paper, the result of conferences with the staff of the University of Washington Library and his own direct findings following a questionnaire sent to book collectors, is divided into the following sections: The needs for cataloging the private book collection; the methods suggested; an analysis of the library survey; and a discussion of equipment and supplies. Those members who are interested, and there will be many, may write to Mr. Goldsmith, 3818 10th Avenue N.E., Seattle 5.

The Book Club of California

THE ALLEN PRESS, after a year of printing and typographic study in France, has been reestablished in Kentfield, California. Conducted by Lewis & Dorothy Allen, their first production in the new shop will be a de luxe folio edition of Joseph Conrad's *Youth*, which shows the author at his superb best. The book, measuring 15½ x 10½ inches, has been handset in Goudy Modern and printed in two colors throughout. The paper, handmade to order for the Allens in France, carries the watermark of the press, and was dampened for printing on their large Acorn-Smith handpress. The eight illustrations will be printed from six- and eight-color blocks cut by the noted English engraver, Blair Hughes-Stanton. This sumptuous edition, produced entirely by hand, will be completed in October; and at that time, further details will be available.

THE GRABHORNS have been playing with their favorite toy—type. The result is a delightful and colorful book, *Nineteenth Century Type*. Although type specimen books represent a rather specialized field of collecting, this one will have a universal appeal. It was laid out by Robert Grabhorn, who also wrote a facetiously informative introduction and the captions to the displays of eighteen Victorian types in the possession of the Grabhorn Press. As we have seen few of these faces in the productions of the Press, it is apparent that they (the types) were dusted with care; and as they are used so sympathetically, one might suspect that the brothers Ed and Bob had lived with these eccentric and ornate types from their infancy. At any rate, the volume is an ideal vehicle for their typographic whimsy. The nineteenth century types are reproduced in a variety of colors, and further enhanced by those charmingly naive cuts and ornaments so dear to the wax fruit school of printing. In format, the book is oblong, 11 x 9 inches, of 48 pages, handset, printed on English handmade paper, and bound in cloth-backed boards. Of 300 copies printed only 250 are for sale, and each is numbered and signed by both the Grabhorn brothers. (Price \$15.00 at David Magee's, 442 Post Street, San Francisco).

THE CLUB has received two small books produced recently by the Press of the Indiana Kid, of Nappanee, Indiana. We are impressed by the high level of craftsmanship and design, and by the unusual texts emanating from this private press conducted by James Lamar Weygand. One volume, *A Second Book of Pressmarks* is the sequel to *A Collection of Pressmarks* issued in 1956, and includes almost one hundred additional marks, with a brief text on each of the private presses represented. Among the Californians in the second volume are Ward Ritchie, Mark Lansburgh, Ken Carpenter, Lawton Kennedy, Robert MacMakin, William Barlow, Jr., Donald and Katheryn Fleming, Adrian Wilson, Roger Levenson, Albert Sperisen and Bertram Johnck, John and Barbara Beecher, Sherwood and Katharine Grover. As a heraldry of American private presses, the two volumes make fascinating reading and looking. The other book from the Indiana Kid is *Devices & Vices* of forty-eight famous persons. The text, and illustrations—fact and fancy—is an engaging bit of typographical wit and erudition. (Second Book of Pressmarks price, \$10; Devices & Vices, \$5 at the Press of the Indiana Kid, 207 North Main St., Nappanee, Indiana.)

Quarterly News Letter

HANDMADE PAPER has been a thing of beauty in western Europe for almost five centuries; but like most of the fine crafts, this process has been forced to the wall because of high labor costs. We are pleased to note that there has been a revival of interest lately with several men in England and America introducing this craft into their homes as an avocation. And now we have an excellent manual to facilitate the construction and home operation of a small paper mill: *Paper Making as an Artistic Craft* by John Mason. Members may recall Mr. Mason's fascinating article on his own mill (Winter 1958 *News-Letter*). By profession, he is a hand binder and lecturer on book production in England. Because there was no paper making text book available at the time he wished to start production, he faced countless vicissitudes and trials before evolving an efficient and relatively simple process—a process which anyone with some craftsmanship and taste can consummate and enjoy in his home. That Mr. Mason has been eminently successful may be seen by examining a large selection of his handmade papers in the Club's offices. His attractive and informative new book carries an introduction by Dard Hunter, many "how to do it" drawings by Rigby Graham, and two specimen sheets made by the author. These sheets, as well as the text, prove that there is an infinite range of materials, textures and colors possible to the amateur paper maker. We recommend this volume for both book collectors and book craftsmen. (Price \$4.00.) Maggs Bookshop in London is issuing a very limited number of books containing specimens of Mr. Mason's paper. (Price about \$20.00). Later on Maggs intends to publish a larger book of these papers, many of which will carry printing by well-known presses. (Price about \$75.00).

AS AN EXAMPLE of fine book-making, we have at hand *Concerning Kansas* by Albert D. Richardson. This compendium of *Beyond the Mississippi* was edited, printed and bound by D. Van R. Drenner at his private press, The Zaubergberg Press in Coffeyville, Kansas. The design and presswork show both taste and craftsmanship. This edition, of only sixty copies, was handset in Bulmer types and printed on all-rag paper. (Price \$10.00). Mr. Drenner is now printing a highly limited edition of the verse of Joseph Stanley Pennell, author of *The History of Rome Hanks*, a "best seller" novel of the 1940's. Of interest to handpress enthusiasts, Mr. Drenner is acquiring a 12 x 18 Albion press from England.

The Tragedie of Julius Caesar printed by the Grabhorn Press is one of six Western books selected for exhibition among the "Fifty Choicest American Books of the Past Ten Years" at the Moscow Exposition in Russia this year. The selection has been made by the American Institute of Graphic Arts from its "Fifty Books of the Year" choices of the last decade. Other Western books include: *California's Best Wines* (Anderson, Ritchie & Simon, Los Angeles), *Native Arts of the Pacific Northwest* (Stanford University Press, Palo Alto), *Spiritual Practices of India and Janson: A Definitive Collection* (Greenwood Press, San Francisco) and *Wagon Roads West* (University of California Press, Los Angeles).

THE CLUB has recently received a copy of an interesting thirty-six-page booklet, *Letters and Nils Larson: Reflections on His Contributions to Typographic Development*

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1922-1959. The booklet, containing seven essays by prominent members of the printing industry, is published by the Mergenthaler Linotype Company, Brooklyn, from which Mr. Larson retired as head of the Letter Drawing Department in March. It describes the thought and craftsmanship that goes into the design and making of printed letters, particularly in reference to Mr. Larson. "No one knows the precise total of the many thousands of drawings he has made or supervised. When it is remembered that a good book face like Caledonia, as an instance, averages 300-plus letter-drawings for each point size—the figure quickly multiplies to an area where a total of hundreds of thousands becomes understatement."

AN INTIMATE GLIMPSE of Brother Antoninus (William Everson) has been given the readers of the magazine *Time* ("The Beat Friar," 25 May 1959). In a two-column article, Brother Antoninus is quoted as commenting upon the present "Beat Generation" with which he has been identified as follows: "The beat is different from the other generations of revolt. Other generations have wanted to set up a counter-institutional world; even we anarchists wanted to do that. But the beat sees all these movements as being entrapped in the world of the square. The word square means four-cornered, or lacking flexibility. Of course, we all have some element of squareness in us. But the point is that the beat refuses to have any real dialogue with the world of the square, and this to me is fatal." Brother Antoninus, who has been a Bay area poet and printer for many years, refers to himself as being "pre-beat."

WILLIAM HOGAN, Book Editor of the *San Francisco Chronicle*, recently explained to readers of Western Americana the identity of the two Oscar Lewises: "Oscar Lewis, the San Francisco writer and historian [and Vice-President of The Book Club of California], is not Oscar Lewis, professor of sociology and anthropology, University of Illinois. I mention this in case you spot a new book, *Five Families: The Anthropology of Poverty*, a portrait of lives, customs and emotions in Mexico, with a foreword by Oliver LaFarge (Basic Books; \$5.50). A perfectly sound and scholarly work, you understand. Yet I wish Professor Lewis had a middle name (Sinclair or Upton) so readers like myself would not get confused."

THE CLUB has recently received a handsomely printed booklet *Lie & Quarter Truth* (Pittsburgh, 1959) containing an interview between Nobel Prize winner Albert Camus and Bloch-Michel. The interview, in which Camus discusses (in English) the responsibilities of a novelist, has been designed, set in Monotype Baskerville and printed by James H. McWilliams, a student of Professor Jack Stauffacher at the School of Printing Management, Carnegie Institute of Technology. It appeared originally in *The (London) Observer*.

THE \$1,000 JOSEPH HENRY JACKSON AWARD for 1959 has been given by the San Francisco Foundation to Ernest J. Gaines, San Francisco. Mr. Gaines was selected on the basis of his partially completed novel *Comeback*, a story of the adjustment problems of a California-educated Negro upon his return to his Southern birthplace. Judges were Walter Van Tilburg Clark, novelist; Thom

Quarterly News Letter

Gunn, poet; and Richard Scowcroft, novelist. According to George R. Stewart, secretary for the sponsors of the award, forty-six persons entered the competition this year. Among these, thirty-three submitted novels. The award was established as a permanent memorial in 1955.

ALVIN AND PATTY BADENHOP of The Meridian Press are now comfortably situated at 225 Kapuni Street, Honolulu, Hawaii. In a bulletin called "Sand Script" and sent "from 157° 49' West Longitude," the Badenhops have announced a heavy production program of books, magazines and broadsides. Nevertheless, a personal report adds: "We settled down to a more-or-less abnormal existence . . . no television, no car, no daily paper, no alarm clocks, no commuting, no schedule, no appointments, no suits, collars or ties to wear. In short, a more relaxing, slower pace in our way of living; time to enjoy one's family, the sun and beach; just enough hours working as a free-lance designer to buy our essentials. It is in this peaceful state that we find ourselves as this issue is finished."

RICHARD H. ARCHER's article about William M. Cheney that appeared in the *Quarterly News-Letter* (Volume XXII, No. 3, Summer 1957) will be reprinted as an introduction to the first work to be published by the Rounce and Coffin Club. The book, whose publication details will be announced later, is to consist of a series of letters from Cheney to several close friends. It has been edited around the general theme of Cheney as printer.

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